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## Joint Sophomore Composition Recital: Roy Magnuson & Brian Bromberg

Roy Magnuson  
*Illinois State University*

Brian Bromberg

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Illinois State University  
School of Music

Joint Sophomore Composition Recital

Roy Magnuson

&

Brian Bromberg

Kemp Recital Hall  
Monday Evening  
March 31, 2003  
6:00 p.m.

This is the One-hundred and thirty-second program of the 2002-2003 Season

## Program

### Viola Prelude

Loretta Kitko, *viola*

### Woodwind Quintet No. 1 in E Minor

The Graduate Woodwind Quintet

Elivi Varga, *flute*

Heather Broyles, *oboe*

Stephen Darling, *clarinet*

Sara Giovanelli, *horn*

Erin Click, *bassoon*

### Beautiful Gentle

Zachary Bailey, *piano*

### The Clock Tower

Brandon Hopkins, *euphonium*

### Piano Prelude 1

### Piano Prelude 2

Pawatchai Suwankangka, *piano*

### A Pinetwine Christmas

### White Night

### 5 AM in the Pinewoods

Laura Doherty, *Soprano*

Zachary Bailey, *Piano*

### Woodwind Octet in G-flat, *Scenes From Early America*

Megan Lomonof, Leigh Ann Singer, *flute*

Heather Broyles, *oboe*

Ivory Sebastian, Jessica Boese, Brian Beddigs, *clarinet*

Kristina Toma, *bass clarinet*

Katie Bartell, *bassoon*

Brian Bromberg

Roy Magnuson

Brian Bromberg

Roy Magnuson

Brian Bromberg

Brian Bromberg

Roy Magnuson

Brian Bromberg

Brian Bromberg

Roy Magnuson

## Program Notes

**Viola Prelude** was completed in early January 2003, and is part of a group of pieces that I have written for solo string instruments.

### Woodwind Quintet No. 1 in E minor

This piece began as a rhythmic experiment. Originally, I intended to write several movements (and still do!) all pertaining to the human senses; each movement would represent a different sense and express it musically. Though I put aside the idea of having a unified "senses" quintet, the first movement is still represented here. The piece is built on the expansion and contraction of the dotted-quarter-note rhythm found in the opening flute passage.

**Beautiful, Gentle** started off as a small composition that I had presented to Serra Hwang, in the March of 2001.

### The Clock Tower

I was approached by Brandon nearly a year ago to write a piece to be performed in the Fall semester, 2002. We both agreed that an Electro-Acoustic medium would be *really* fun to work with. We both wanted a dark, powerful, sinister and seductive piece, while still remaining original and incorporating a familiar "video game" sound. By using samples, synthetics and live recordings, I think we've accomplished what we set out to do; take a familiar, yet somewhat unexploited, setting and *twist* it. *And so it goes...*

...it begins as an approach, moving forward through the scene, much like the opening credits of a film. The theme begins as our hero continues through a forest that stories would be told about to a child to keep them away; that is where the Clock Tower is. Our hero continues, through the forest, and the story begins with a bang. He approaches the Clock Tower to a seductive melody, voices, and the faint ticking of a clock. His skin prickles with that electric pulse that causes your hair to stand up straight, and he realizes that he is being pursued. He seeks safety within the Tower. Up the stairs he runs, knowing every move is being shadowed close behind. Still he runs, runs. He reaches the top and spins to face his shadow and in his haste he trips and crashes through the faded, stained glass window. As if in slow motion, he falls amongst the broken glass.

**Piano Preludes I and II** come from a set of 6 pieces for solo piano, written between September and October of 2002, at a time when I was listening to a lot of Samuel Barber, and Bela Bartok. The concept for both of these works was to take a single concise emotion and turn it into music through cellular development.

### A Pinetwine Christmas

This piano solo was composed on the request of my mother for a children's Christmas story that she is writing. The story is about a poor farm family who finds comfort in what is simple. Not being able to afford a Christmas tree or decorations for the holiday, the mother of two young children, and protagonist of the story, creates a tree for her children from what she has; some twine and barbed wire that has discarded in the barn. The tree is decorated with simple trinkets and ornaments chosen from those things at hand; eggs, popcorn and other products of the farm. The story is illustrated all in silhouette, so a piano (drawing the parallel in key and tone color) was the obvious choice. This is children's music, for a children's story.

**White Night and Five A.M. in the Pinewoods** are part of a six-song set for soprano and piano. Ever since my childhood trips to New Hampshire I have always been fascinated with nature and the outdoors. After reading Mary Oliver's poetry I couldn't help but want to set the text to music. This is what came of it.

All night  
I float  
in the shallow ponds  
while the moon wanders

burning,  
bone white,  
among the milky stems.  
Once

I saw her hand reach  
to touch the muskrat's  
small sleek head  
and it was lovely, oh,

I don't want to argue anymore  
about all the things  
I thought I could not  
live without! Soon

the muskrat  
will glide with another  
into their castle  
of weeds, morning

will rise from the east  
tangled and brazen,  
and before that  
difficult

and beautiful  
hurricane of light  
I want to flow out  
across the mother

of all waters,  
I want to lose myself  
on the black  
and silky currents,

yawning,  
gathering  
the tall lilies  
of sleep.

### **Five A.M. in the Pinewoods**

I'd seen  
their hoofprints in the deep  
needles and knew  
they ended the long night

under the pines, walking  
like two mute  
and beautiful women toward  
the deeper woods, so I

got up in the dark and  
went there. They came  
slowly down the hill  
and looked at me sitting under

the blue trees, shyly  
they stepped  
closer and stared  
from under their thick lashes and even

nibbled some damp  
tassels of weeds. This  
is not a poem about a dream,  
though it could be.

This is a poem about the world  
that is ours, or could be.  
Finally  
one of them-I swear it!-  
would have come to my arms.  
But the other  
stamped sharp hoof in the  
pine needles like

the tap of sanity,  
and they went off together through  
the trees. When I woke  
I was alone,

I was thinking:  
so this is how you swim inward,  
so this is how you flow outward,  
so this is how you pray.

### **Woodwind Octet No. 1 in G-flat major, *Scenes from Early America***

I began composing this piece in the fall of 1999. The movements were actually composed in reverse order and were intended to be studies to acquaint myself with the relatively exotic key of G-flat. I have made relatively few changes to the piece since '99. Each of the movements represents a specific event or scene that happened (or *could* have happened) in this country in years past. The first movement is a jovial, fast-paced piece depicting children playing on a farm, outside in the summer. The second movement is a dark, lugubrious piece depicting the Stock Market crash of '29. The third movement is another lighter movement which illustrates a family's day as they picnic by a lake.

# Upcoming Events

April

1	KRH	2:00 p.m.	Tuesday Student Recital
1	KRH	8:00 p.m.	Sonneries Quintet
2	KRH	6:00 p.m.	Senior Recital, Edith Klostermann, <i>viola</i>
2	CPA	8:00 p.m.	"The English Tuba" Faculty Artist, Michael Forbes, <i>tuba</i>
3	KRH	8:00 p.m.	Music Factory
4	CPA	8:00 a.m.	Seventh Annual Jazz Festival
5	TBA	7:30 a.m.	Seventh Annual Jazz Festival
6	CH212	1:00 p.m.	Clarinet Studio Recital
6	CPA	3:00 p.m.	Civic Chorale & Women's Choir
6	KRH	5:30 p.m.	Senior Recital, Ginger Thomas, <i>soprano</i>
6	KRH	7:00 p.m.	Graduate Recital, Loretta Kitko, <i>viola</i>
6	KRH	8:30 p.m.	Graduate Recital, Michelle Brower, <i>piano</i>
7	KRH	8:00 p.m.	Chamber Winds
8	FUMC	7:30 p.m.	Guest Artist, Franz Wagnermeyer, <i>trumpet and organ</i>
8	CPA	8:00 p.m.	Faculty Recital, Mariá Horváth, <i>piano</i>
9	KRH	6:00 p.m.	Graduate Recital, Lynn Bowes, <i>flute</i>
9	CPA	7:30 p.m.	Illinois State University Guitar Ensemble
10	CPA	8:00 p.m.	Guest Artist, Franz Wagnermeyer, <i>trumpet</i>
12	KRH	6:30 p.m.	Junior Recital, Rebecca Johnson, <i>soprano</i>
12	CPA	7:00 p.m.	African Drumming & Dance

A Funny Thing Happened on the Way to the Forum  
 April 11, 12, 15, 16, 17, 18 @ 7:30 p.m.  
 April 13 @ 2:00p.m.  
 April 19 @ 7:00 p.m.

CPA	-	Center for the Performing Arts
KRH	-	Kemp Recital Hall
FUMC	-	First United Methodist Church, Normal